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March 17, 1951



'Tis the 17th of March,
God Love us what a day!
The sky is greeney-blue,
Like a lovely day in May,
And I see St. Patrick's image,
Clearly as can be,
I could not see him better
If he stood in front of me.

He is busy with the serpents,
For his staff is in his hand,
He is waving all The Crawlers
To get out of Ireland,
So the children may be walking
With no fear where're they tread,
And the earth be full of plenty,
With the smell of fresh-baked bread.

'Tis the 17th of March,
And the spring will soon be here,
You can see a shade of green on earth,
And feel it drawing near,
Sure The Lord Picked Out a colour
That's Most Pleasant to His Eye,
He Placed the green beneath our feet,
And raised it to the sky.

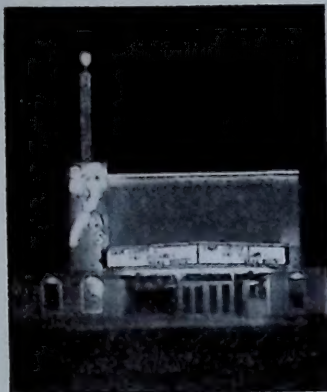
There's ne'er a flower comes to bloom
Unless the stalk is green,
The Favorite Colour of The Lord
Is green, 'tis plainly seen,
So wear your little Shamrock,
In honour of this day,
The 17th of March my friends,
In the good old Irish way.



RAY LEWIS



BOXOFFICE :: February 3, 1951



Palms Theatre



Sugarland, Tex.

Fox Theatre

Winfield, Kas.



Paradise Theatre

Los Angeles



Martin Theatre

Bainbridge, Ga.

321 New Theatres Are Opened in 1950

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RAY PRESENTS



TALKING of Subways, National Film Board's *Boomtown*, Toronto, is a most interesting short subject, currently playing at the Imperial, Toronto, with *Born Yesterday*. Toronto really looks like a big city in the film presentation, which is cleverly photographed, with a story well-knit and entertainingly told. *Boomtown* should prove a tourist draw, and should eliminate the idea that there is nothing to do in

Toronto, and no place to go.

Boomtown, Toronto, shows you everything, the Queen City as big town-stuff, its playgrounds, schools, churches, its underground construction, its night clubs, its theatres, its stock exchange activities, and finishes on a very amusing line, with a woman peering into the abyss of the underground who turns to another looker-on and states dubiously "I hope they know what they are doing." It found an answering chord in a million Toronto hearts.

Olivia de Havilland is playing Juliet in the stage play of *Romeo and Juliet*, at the Broadhurst, New York, an ambition which she has at last satisfied after waiting since 1934, but during these years she has won two Oscars, one in 1946, in a picture, *To Each His Own*, and the second Oscar for *The Heiress*. Olivia de Havilland is a very fine artist, and I hope that she does not entirely forsake the screen for a stage career.

A GOOD many comments have been made in respect to Joseph Burstyn's presentation of *Ways of Love*, which includes *The Miracle*, with two other pictures, concerning which there have not been any objections. Some, who have spoken for the Freedom of the Screen, and objected to minority groups exerting their influence on censor boards, admit that they have not seen *The Miracle*, directed by Rossellini, and in which Anna Magnani is starred as a half-witted peasant woman.

The screen should not be subjected to any more rigorous censorship than the stage, or any other form of Arts and Letters. No one in our industry can have any sound argument to offer against the freedom of the screen, and you will recall that I have published no comments concerning this picture, which I had seen in New York, until a decision had been made concerning its position for exhibition and distribution in N.Y.

NOW that *The Miracle* has been definitely banned in New York, because the regents considered it, among other things, sacrilegious, I consider *The Miracle* a minor catastrophe, but nevertheless a catastrophe, for our industry is involved in a controversial issue which cannot do our industry any good. To my way of thinking, in the position of a movie critic, I do not think *The Miracle* is worthy of all the talk which has been created concerning it. If it was a work of art, there would be some excuse in making an issue concerning the freedom of the press, but *The Miracle*, as a contribution to the screen, as a vehicle worthy of the ability of Rossellini and Anna Magnani is not there, and is unworthy of their respective talents.

I have tried, during the several months which have elapsed since viewing this picture, to analyze the purpose of its story. I have tried to read into its plot the idea of the exaltation of *Mother-Love*, the giving birth to a child, to read into the story the cruelty which people frequently show to those who are creators, to read into the story an idea in connection with the *Closed Doors of The Church*, but even my imagination, which has a tendency to symbolize certain experiences in life, cannot fit any symbolism into the story of *The Miracle*.

If my mind had a tendency to be crafty and cunning,

if it could analyze a warped attitude towards religious beliefs, I might come to this conclusion, that the author and director of this picture was holding up some religious beliefs to scorn, he was subtly insinuating that only a half-wit woman, after being in a state of intoxication, could believe in a miraculous birth of a child. But I cannot believe that any person would dare to use the screen for such a purpose.

THERE are several scenes in this picture which are likely to prove offensive to religiously-minded people, as an example the scene where Anna Magnani, as the half-wit peasant woman, meets with a stranger who gives her several drinks of wine from a straw-covered bottle which he is carrying, and during which time she becomes intoxicated, babbles on of Paradise, Jesus, and calls this stranger St. Joseph, asking him to take her to Paradise.

In a following scene, she is playing with some children, and suddenly becomes faint. When the women seek to revive her by loosening her dress, they discover she is pregnant. She pushes them away angrily, and tells them that they are not to touch her holy child, which came to her after the visitation of an angel in the form of St. Joseph, or words to that effect.

The people of this village, who have previously been kind to this half-wit peasant woman, now ridicule her, and the children sing an *Ave Maria* in scorn, while the word spreads that she is with child. Vegetables, faded flowers and water are thrown upon her.

THERE is another scene in which some of the mockers pick up a white enamelled small pan, and place it behind her head to form a halo, as the woman's face becomes distorted in child-birth, and straggling locks of hair come down her forehead, as if to suggest a crown of thorns and streaks of blood.

I must also advise you that this half-wit woman is no beautiful young girl, for whom you might have pity in her innocence; she looks like a well-matured woman, dressed in rags, carrying a couple of tin pails over her arm, and looking as unclean and dirty as any woman could possibly look, who had bedded herself down upon rags and dirt.

FOLLOWING these scenes, there are many scenes depicting the agonies of the coming birth, with the peasant woman, pursued by a taunting rabble, pausing to clutch at the ground, or at rocks, in her pain, and finally seeking The Church as an escape and refuge, only to find that its doors are locked. She finally climbs up a steep cliff to the back door, for the birth of the child.

The picture closes as you hear the crying voice of a baby, and you see the mother reaching into the opened front of her dress to give the baby her breast.

If the New York movie critics call that picture art, and worthy of an award, then they are half-wits, and not the peasant woman in *The Miracle*, for the loud guffaws which I heard in the Paris Theatre in New York, where I saw this picture, were a true expression of the public reaction.

I forgot to mention, that for some reason there is a goat always present when the half-wit woman is babbling about the holy child, paradise, St. Joseph. I did not find the goat objectionable, it at least looked clean.



Toronto and District

BILL PRESS

WALTER HELM, former veteran theatre manager, has gone in for real estate and insurance, having joined the H. E. Bacher Realty Co. in Kitchener where he was recently manager of the Biltmore after many years in Stratford. His many friends will wish every success to Walter.

The new manager of the Biltmore Theatre, Kitchener, is Howard Thomas who has returned to film exhibition.

FRED C. DILLON, secretary of the Canadian Motion Picture Distributors Association, has been on the road recently for speaking engagements.

Following a club talk at Chatham, Dillon was the guest speaker at a Rotary luncheon in Smith's Falls on March 2, after which he was in Ottawa for a conference before proceeding to Brockville where he spoke to the Rotarians on March 5.

Marcus Loew's Theatres Limited, Toronto, has maintained its dividend rate of recent years by declaring a \$1 payment for the first quarter of 1951, payable March 31 to stockholders of record on March 15.

ROSS McLEAN, who followed John Grierson as general manager of the National Film Board, has been appointed chairman of the United Nations Film Board and will continue as information chief of the films division of UNESCO.

Following a business trip to New York, Nat Taylor of 20th Century Theatres was hit by influenza. But he was far from being the only one to be laid up among film executives and staffs.

The manager of Ben Okun's new Savoy Theatre—maybe the last to be opened in Toronto for some time—is GERALD SANDERSON. The first headline picture was Mister Universe which was held for a second week, to be followed by Prehistoric Women.

The movie critics have received nice picture postcards from Jane Russell and Robert Mitchum in the Portuguese colony of Macao near Hong Kong. Of course the forthcoming picture is called Macao.

Famous Players Canadian Corp. is boosting theatre attendance on Monday nights with a special campaign which encourages the idea of family patronage.

"Monday Night Is Movie Night,"

is the slogan of the advertising, followed by the suggestion: "Make it a family party. You'll always see a great show in your nearest Famous Players' theatre."

Manager Al Sedgwick of the Palace, St. Catharines, had a stage show, The Musical Maniacs, for two nights, March 1-2, in conjunction with the screen feature, A Run For Your Money.

The Canadian Cancer Society executive has expressed official appreciation in a formal statement for the co-operation of the film industry in the anti-cancer crusade.

Special mention was accorded President J. J. FITZGIBBONS of Famous Players and President GORDON LIGHTSTONE of the Canadian Motion Picture Distributors Association for their co-operative leadership.

Premier Leslie M. Frost has intimated that Toronto may get a larger share of the proceeds of the Ontario amusement tax to be devoted to the cost of hospital indigent care.



Tom Daley, manager of the Imperial Theatre, Toronto, has been elected a director of the Downtown Business Men's Association.

Lawson Joins Law Firm

James B. Lawson, son of the late Hon. J. Earl Lawson, has entered into partnership association in the practice of law with K. V. Stratton, H. Ward Allen and John M. Weekes under the firm name of Allen, Weekes & Lawson.

The firm has its offices in the Bank of Nova Scotia Building, 44 King St. West, Toronto.

THE CANADIAN MOVING PICTURE DIGEST

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BILL PRESS.....Toronto, Ont.

Movie Tax Cut

Except for the movie-goer or the night club patron, the new regulations concerning the hospital tax on entertainment brings some confusion—for the immediate future, at least.

In the case of motion picture theatres, night clubs and other establishments already paying the 15 per cent tax there will be a slight reduction, to 12½ per cent, according to Premier Frost's budget address made recently.

In connection with theatres, there was no mention made, that present prices be reduced at the theatres because of the tax reduction announced. Previously, when the tax was reduced, it was generally accepted that there would be a reduction in admissions so that the paying public would benefit.

Many theatres have found that their prices of admission charged the paying customer were not really providing the revenue to meet increased costs which have joined in the inflationary upswing along with most other public service organizations.

A survey has shown there are 58 moving picture producers, large and small, in all parts of Canada.

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love-and-
laugh show
of them
all!

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ANSON WEEKS
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ROCKIN' WITH ROMANCE !

TOPPED WITH HIT TUNES !

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Chasing a crook...
catching a dame
(or vice-versa)
He's the Best!



DICK POWELL • RHONDA FLEMING

in

CRY DANGER

with RICHARD ERDMAN • WILLIAM CONRAD • REGIS TOOMEY • JEAN PORTER



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at Broadway's Big **PARAMOUNT Theatre**

Produced by SAM WIESENTHAL and W. R. FRANK
Directed by ROBERT PARRISH
Screenplay by WILLIAM BOWERS • From a Story by JEROME CADY

Vancouver News

JACK DROY

BESSIE BRATBERG, former Odeon employee who has been on the sick list for the past six months, is head usherette at the Lux . . . DORIS JONSSON, formerly at the Paradise, replaced Micky Trail as cashier, new candy counter girl is DOROTHY MUNRO succeeding Nina Dowhal. MEL GOW, Famous Players supervisor at Nanaimo was elected a director of the Canadian Cancer Society in the Vancouver Island City. H. H. SIMMONS, Vancouver architect who built several theatres in B.C. for the Odeon circuit, was re-elected as a vice-president of the Royal Architectural Institute of Canada at the annual meeting held in Quebec.

* * *

Syd Western opened his new 325-seat Oliver Theatre at Williams Lake in the British Columbia interior. The new building replaces the old Oliver, the only one in the cattle centre on the PGE Railroad . . . Policy will be two programs weekly.

* * *

Lowest March temperatures in Vancouver's history are forecast as "winter in springtime" keeps its icy grip on B.C. for the fourth day in a row. It's the worst March weather since 1903. Over 100 schools were closed in outlying spots. Four drive-in theatres were snowbound and are closed for warmer weather. Old man winter outguessed the theatre boys . . . Vancouver theatres did moderate business, Kim at the Orpheum and Harvey at Vogue, which were set for records until snow and icy conditions hit attendance. Spring flowers in bloom were snowed under.

* * *

Ivan Ackery was on the beam for the showing of Kim at his Orpheum, holding a tea in his lobby for patrons donated by a local tea firm . . . held a coloring contest in co-operation with the Vancouver Sun for the kiddies. In a tie up with a local rug concern Ivan had a display of Indian rugs worth around \$6,000 in his lobby . . . result was a smash first week business, and the hold-over was good until the storms came.

* * *

Vancouver exhibitors have one less worry this year, they will not have to contend with hockey play-offs which usually take away business. The Vancouver team in the Pacific Coast League finished in the cellar. However NEW WESTMINSTER will have competition . . . their team finished on top of the league with Victoria second. Both New Westminster and Victoria will have sell-outs for the finals, and theatres will have small crowds on the home game nights.

Visits Toronto



JOHN DAVIS

Rex and Grand theatres in Regina showed the short feature in color, Making Mounties. Ten-minute movie was filmed in Regina at the RCMP barracks and touched on all phases of a mountie's training. Job was done by Associated Screen News, Montreal, last spring. Jack Watson, of the Rex, staged a private screening to which mounties and members of the legislature were invited. Some 200 RCMP recruits paraded to the theatre.

* * *

Roxy Theatre, Yorkton, has added a new popcorn and candy bar.

Prairie News

By BRUCE PEACOCK

WILLIAM H. WILSON, manager of the Garneau Theatre, Edmonton, was elected president of the Edmonton Theatres association, succeeding Roland Keil, manager of the Strand, last year's president. William Fedoruk, manager of the Gem Theatre, was elected secretary-treasurer. Officers are Walter Wilson, Arnold Entwistle, Jay Lieberman, A. Staniland and Roly Keil. Walter Wilson, of the Capitol, is vice-president of the Alberta Theatres association.

* * *

Annex Theatre, Edmonton, Alta., was broken into recently and five boxes of chocolates were stolen from the candy counter.

Snow Blankets Vancouver

Vancouver's school children will stay home if the wintry weather and snow which has covered the city stays much longer. The weatherman has announced no relief in sight.

Weather and illness have been responsible for up to 15 per cent of the city's 75,000 pupils being away last week. The rest of the province has been hit just as badly, with 3,000 children in the Nanaimo area taking a forced holiday. Schools were closed at New Westminster and in the Lower Fraser Valley.

ARCTIC OCEAN

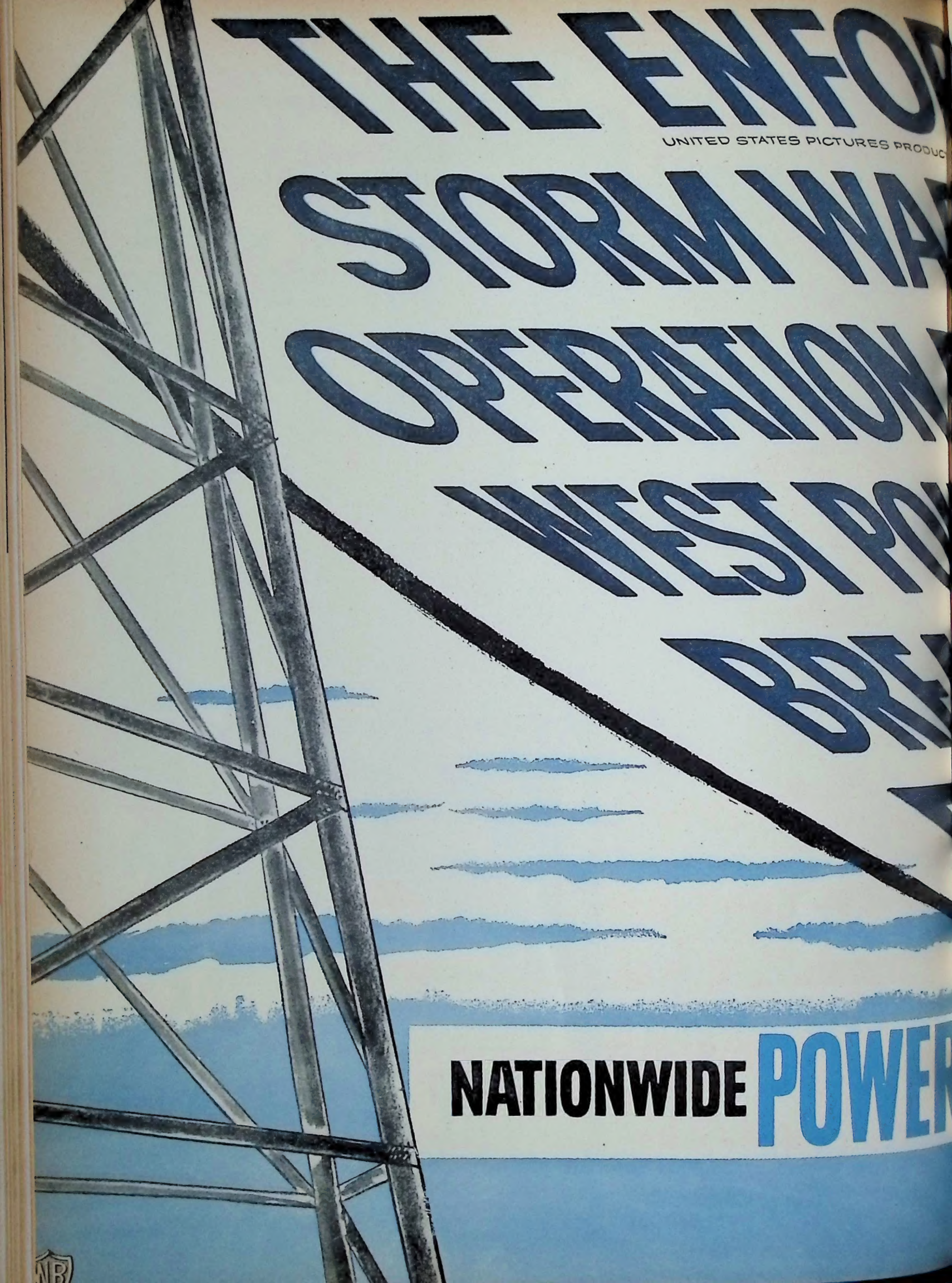
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DALLAS

NEXT!

SUGARFOOT!

COLOR BY TECHNICOLOR

LINE!

1st date:

VARIETY reports "Sock gross" for N.Y. Capitol pre-release that is bringing "Best Business since the holidays" in year's worst weather!

flash!

Every new engagement continues its powerful opening pace as general release gets under way! !!

WARNERS

WARNERS

WARNERS

on the way
CAPTAIN HORATIO HORNBLOWER
COLOR BY TECHNICOLOR
STREETCAR NAMED DESIRE
ELIA KAZAN PRODUCTION
PRODUCED BY CHARLES K. FELDMAN

PROMOTIONOTES

Neil Main, manager of the Savoy Theatre, Hamilton, has sent in a fine campaign on *The Steel Helmet*, which opened the picture to fine business.

Highlights of the campaign were, the Hamilton Spectator newsboys wearing STEEL HELMETS at all main street corners during the run of the film, a display of wireless equipment in the lobby with two soldiers on duty all day providing the explanations, all this with the cooperation of the Signal Corps.

Each night of this advance week, an armoured wireless vehicle was parked in front of the theatre, bannered with STEEL HELMET copy. This vehicle was the control station for a network of wireless sets and six two-man walkie talkie sets throughout the city, inviting people to speak over the air. They were answered from the theatre with statements on the picture.

For opening night a distinguished group of military guests attended and were greeted with a "Present Arms" from the Signal Corps guards.

DIGEST SHOWMANSHIP CONTEST NOW IN PROGRESS

— CASH PRIZES —
SEND YOUR CAMPAIGN IN

Constance Smithe Wins First In Odeon Brockington Contest

Constance Smithe, Manager of the Odeon Theatre, Duncan, B.C., won the Odeon Championship Trophy in the Leonard W. Brockington Contest, the object which was, "Break your Record." The final results were:

- League "A"—Jim Hardiman—
Odeon Theatre, London, Ont.
- League "B"—Claude Hunter—
Odeon Theatre, Peterboro, Ont.
- League "C"—Brent Kelly—
Fraser Theatre, Vancouver, B.C.
- League "D"—Anne Thompson—
Park Theatre, Vancouver, B.C.
- League "E"—Constance Smithe—
Odeon Theatre, Duncan, B.C.

The contest was for a 13 week period, beginning November 11, 1950, to week ending February 3, 1951. The circuit was divided into five leagues with cash awards going to the theatre scoring the highest points in each league, and an inscribed desk piece to the winner of each league as well.

The overall award, which Constance Smithe won, was for the highest score of all leagues over the 13 week period.

Increased box-office receipts over the same period last year and candy sales was the objective of the drive.

Stewart Granger Beau Brummel

MGM purchases Clyde Fitch play Beau Brummel in which Stewart Granger will star and Sam Zimbalist produce.

Organize Theatres for Defence

Four hundred and fifty theatre houses West Coast and their staffs enlisted in City State National Civilian Defence activities in U.S.

David and Bathsheba May Have World Premiere In Israel

Officials of the Israeli Ministry of Education met last week in Paris with Darryl F. Zanuck, vice-president in charge of production for 20th Century-Fox, on the possibilities of a world premiere of "David and Bathsheba" in their country.

Israeli sources have been indicating exceptional interest in the biblical Technicolor spectacle as a major event later this year at the height of the tourist season.

Tentative plans for simultaneous opening in Tel Aviv, Haifa, Jerusalem and Jaffa have been made, with the main premiere function from the capital city of Tel Aviv.

The present efforts for the establishment of a well-founded Hebrew culture among the more recent immigrants to the country would be strongly emphasized during the celebration surrounding the "David and Bathsheba" premiere.

The festivities would include the presence of Gregory Peck and Susan Hayward, who star in the film.

Cast Six For Top Roles In Warners' "So You Want To Be A Bachelor" Short

HOLLYWOOD: — The following players were set yesterday for top roles in "So You Want To Be A Bachelor," Joe McDoakes short starring George O'Hanlon, at Warner Bros.; Phyllis Coates, Harry Hayton, Lela Bliss, Jack Reis, Chester Clute and Ted Stanhope.

Richard Bare directs and Gordon Hollingshead produces for Warner Bros.

Wanted

PROJECTIONIST

Permanent Position - Good Wages

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Maritime News

By A. L. FAIRWEATHER

L. Simon, manager at Saint John for Columbia Pictures has been elected President of the Film Board of Trade. The meeting was held in the offices of Paramount Pictures and other officers elected were Vice-President, A. Lee-White, manager for RKO; Secretary, Jack Belemey manager of Empire-Universal. The Credit Committee are P. J. Hogan of Paramount; A. E. Smith, M.G.M.; Jack Belemey, Empire-Universal. Fire marshals are R. G. March of Twentieth Century-Fox and Eric Golding of M.G.M.

* * *

For the showings of the Halls of Montezuma (20th Century Fox) the management of the Strand Odeon did a very thoughtful act when they invited two groups of War Veterans from two Military Hospitals to attend the theatre on an afternoon. Transportation from the hospitals was arranged by officials of the Red Cross and arrangements were made by the recreational officer at Lancaster Hospital. The Veterans were most appreciative of the thoughtfulness of the invitation. The film was so successful during its dating that it was necessary to hold it over.

* * *

Bedtime for Bonzo is of especial interest for citizens of Yarmouth, N.S. and persons in that vicinity as its author, Raphael David Blau, is a regular summer resident and is well known in the town. Ernie Hatfield the energetic manager of the Capitol Theatre at Yarmouth is highly enthused over the film and through the interest of the Empire Universal office at Saint John, was flown to that city to view the feature. The clever booklet illustrating Bonzo is furnishing a laugh for exhibitors as it portrays the feelings of many of those in the industry with good humor. Bonzo will be first seen at the Capitol Theatre, Moncton, and shortly after at Yarmouth. With Harvey coming soon we shall all be in the Animal world, having a good time.

* * *

Ray Wheatley, Toronto, is paying his annual visit to the Empire-Universal offices. He has made many friends in Saint John.

* * *

The Business and Professional Women's Club of Saint John were the sponsoring organization for a Sunday Evening entertainment at the Seamen's Mission. They arranged for a film to be shown which was greatly enjoyed by the many Seamen present. The Gyro Club of Saint John will be hosts the following week when several shorts will be screened. Refreshments are served by the sponsoring organization and last season eleven hundred men attended these gatherings which are arranged by Alice L. Fairweather.

RADIO CITY MUSIC HALL ATTRACTION!

• *The one Sin no Woman
ever forgives!*

He strayed...
and he paid!
SHE saw to that!

JACK H. SKIRBALL and BRUCE MANNING
present

BETTE DAVIS
BARRY SULLIVAN

in

Payment on Demand

with

JANE COWL • BETTY LYNN • FRANCES DEE

Produced by JACK H. SKIRBALL • Directed by CURTIS BERNHARDT • Written by BRUCE MANNING and CURTIS BERNHARDT



NATIONAL ADVERTISING reaching readers of magazines totaling 30,974,826 CIRCULATION... Full pages in Life, Look, Saturday Evening Post, Collier's, Time, American Magazine, True Story, McCall's and comprehensive Fan list.

film parade

by
JAMES LEWIS SMITH



Jay L. Smith, Phoenix, Arizona, will contribute monthly reviews on current picture releases for the Digest Film Parade on Review.

"Cry Danger"

RKO RADIO

LOVERS of the "Private Eye" type of radio program and suspense movie, will cheer loud and long for this latest Dick Powell starrer, with Dick cast in the type of role that started him on a brand new screen and radio career in "Farewell My Lovely", and has continued through a series of "tough guy" parts that have gained him many more thousands of fans than his early crooner parts. The story is similar in theme to several previous seen, but many of the angles are new, and the action is fast-paced and clear cut, while the dialogue is brilliantly brittle, comparable to that heard on Powell's radio show.

Dick Powell plays the role of a smart guy who previously operated on the edge of the law, but was framed for a hold-up he didn't commit, and after five years spent in jail, is pardoned on the evidence of a supposed buddy he had never met. The buddy, an ex-marine, believes Powell to be guilty, but testifies for him in order to get a cut of the \$100,000 loot which he thinks Powell has hidden away. Sent up with Powell is another buddy, whom Powell believes to be as innocent as himself, and when freed, Powell goes about unearthing evidence which he hopes will free his "accomplice". Despite all efforts of the pal's wife

to dissuade him, and the constant shadowing of the police, Powell sticks to the case, until after gun battles, and further tanglings with the law, he brings the case to a disillusioned conclusion, by discovering that his former pal was actually guilty, and that the wife who is supposed to be in love with Powell is an accessory before or after the fact, having hidden half the loot. However, he succeeds in turning over the top man of the gang to the police, after considerable violence directed against himself and his marine buddy.

Dick Powell has now played this type of role so many times in pictures and on the air, that it is second nature to him, and he clothes the part with that ease which can only come from a tailored-to-measure garment. Rhonda Fleming is decorative as the wife 'on the make', although she has little to do. William Conrad, reminding one somewhat of a boiled-down copy of the late Laird Cregar, makes an excellent heavy, while Richard Erdman as the ex-marine pal, brings to his role some fine light comedy touches that promises a long and fruitful career for him. Jean Porter as a light-fingered, but beauteous blonde is good for a number of laughs, as well as much eye-appeal. Veteran Regis Toomey makes a most plausible detective, while others in the cast include Jay Adler, Joan Banks, Gloria Saunders, Hy Averbach and Lou Lubin.

"Cry Danger" is an Olympic Productions Picture, produced by Sam Wienthal and W. R. Frank. Robert Parrish directed, with screenplay by William Bowers.

"I'd Climb The Highest Mountain"

20th CENTURY-FOX

FILMED in Technicolor in the natural beauty of the North Georgia hill country, "I'd Climb The Highest Mountain" is an inspiring tale of the struggles of a young circuit-rider pastor, his city-bred wife, and the joys and hardships they share together, when he accepts a call to a small rural community. The year is 1910, and the pioneer stock that have made America what it is today, are vividly pictured, with all their great qualities and weaknesses, and their abundant faith in God and their fellow-men.

One of the fastest rising stars in the Hollywood firmament, William Lundigan, plays the role of the per-

sonable young pastor, who brings to his congregation patience, understanding, and a realistic approach to his ecclesiastical duties that occasionally gets him in wrong with the leaders of his congregation, but finally wins their wholehearted love and support. Raven-haired Susan Hayward, who always shows up to best advantage in front of the Technicolor camera, is his gentle-born wife, who is almost overcome by the rigors of the life they must lead, and who momentarily questions the existence of her husband's kind of God, but regains her faith when His Power is demonstrated at the crucial moment. Another fast-rising young star, Rory Calhoun, combines with Barbara Bates for the youthful romantic interest in the plot. Alexander Knox, former Canadian, and best remembered for his portrayal of the late Woodrow Wilson in Darryl F. Zanuck's brilliant film of a few years back, does a fine piece of work as an atheist who finally, although reluctantly, sees the light. Lynn Bari has a good bit as a siren who would lead the naive pastor down the primrose path. Another former Canadian, Gene Lockhart is the tight-listed leading citizen and general storekeeper, with Kathleen Lockhart, his wife in real life, also portraying his screen wife. Others in the cast include Ruth Donnelly as a big-hearted neighbor woman, Frank Tweddell as a country doctor, Jean Inness, and several talented youngsters including Jerry Vandiver, Richard Wilson, Dorothea Carolyn Sims and the Fogg Twins, Kay and Fay.

There are a number of dramatic sequences included in the plot, with the greatest dramatic impact impelled by the typhoid epidemic, which brings tragedy to the small community, but raises the pastor and his wife high in the estimation of his flock. Comedy, although secondary in importance, is evident throughout the script, and is of the wholesome nature as befits the main theme.

As a week-end attraction, particularly in the smaller towns, "I.C.T.-H.M." should pack them in.

Lamarr Trotti was responsible for both production and screenplay, with Henry King directing.

"Three Guys Named Mike"

METRO-GOLDWYN-MAYER

BASED partially upon the actual experience of an American Airlines stewardess, M-G-M's "Three

on REVIEW

"Guys Named Mike" is one of the most entertaining pieces of screen-fare seen in recent months. Lightweight, but rib-tickling, it gives you a nice warm feeling of genuine enjoyment, that lingers long after the final reel has unwound. Exploitation possibilities are naturally much greater in the United States where the tie-ups with American Airlines' local offices are proving most effective, but even in Canada, air-conscious travellers will get a big kick out of the picture, and undoubtedly Trans-Canada Airlines and Canadian Pacific Airlines will lend assistance in the publicity field.

Story traces the entry of Jane Wyman, typical small-town gal, into American Airlines stewardess training school, her graduation into her duties as stewardess, the boners she falls victim to on her early flights, and then proceeds into her romantic entanglements with "Three Guys Named Mike", one an airline pilot, one a graduate science student, studying for a professorship, and the third an advertising executive. To all three, the pretty stewardess brings a bright note of romantic cheer, and although she winds up with getting all three into a jam because of their amorous interest in her, she straightens it all out satisfactorily in the end, and of course, chooses the young student for herself.

Outstanding shots of American Airlines operations, including scenes of the famed Convairs and D.C.6's, on the ground and in flight, raise the picture into a top category of interest as well as entertainment. Most amusing sequence occurs on the stewardess' first flight, when the plane has to return to the airport because she had forgot to check in the food stores. Her successful methods of handling would-be amorous passengers provides some more chuckles.

Jane Wyman is pert and pretty as the stewardess, bringing to the role just the right amount of lightness and humour, without belittling the importance of an air stewardess. Her fellow stewardesses, Phyllis Kirk, Jeff Donnell and Anne Sargent add lustre to the production and typify the profession depicted. Three top-flight leading men, Van Johnson, Howard Keel and Barry Sullivan portraying the student, the pilot and the advertising executive respectively, give the picture Grade A marquee lustre.

Production by Armand Deutsch is

tops, with skillful megaphoning by Charles Walters. Screenplay is by Sidney Shelton, with original story by Ruth Brooks Flippen. Special credits go to American Airlines for their technical assistance and the loan of equipment and personnel.

"The Enforcer"

WARNER BROTHERS

FOR this reviewer's money, "The Enforcer", produced by United States Pictures, and released by Warner Brothers, is the best Humphrey Bogart picture since "Key Largo". Although it has a novel twist, similar to "Knock On Any Door" in the casting of Bogart as a law enforcer, an assistant district attorney to be exact, instead of a tough hoodlum battling the law, it shows him as an "Enforcer" just as tough as the toughest of the "bad guys", and gives him a role that will send chills and thrills up the spines of his hosts of admirers, besides winning him many new fans.

"The Enforcer" tells the story of how careful and efficient police work, step by step, succeeded in breaking up a gang of murderers, who killed for hire only, and were headed by a brilliant madman who thought himself safe from all chance of detection, even though it meant ruthless killing of his own henchmen. It shows the painstaking research, the filing cabinets jammed to overflowing with testimony and evidence, and the careful analysis of all the evidence needed to complete the case against the arch-criminal. And above all, it shows Bogart as a tough cop, who is willing to take all risks, and overcome all obstacles to put his case "on ice".

Bogart is surrounded by a cast of comparatively new faces, all of whom turn in excellent performances. These include Zero Mostel, Everett Sloane, Ted de Corsia, Adelaide Klein, Patricia Joiner and Lawrence Tolan. Sloane, last seen as a doctor in "The Men", is outstanding as the evil genius at the head of the gang, while Ted de Corsia is equally menacing as his first lieutenant. For Miss Joiner and Tolan, this is their screen debut.

Milton Sperling produced for United States Pictures, with Bretaigne Windust behind the megaphone. The screenplay, an original, was written by Martin Rackin.

"Pride Of Maryland"

REPUBLIC

AN excellent filler for the dual houses thanks to its short running time—60 minutes—and a perfect show for the small-town week-end programs, is Republic's "Pride of Maryland", which features some exciting horse racing scenes that will thrill the hearts of all lovers of the Sport of Kings. Cast lacks any names sufficiently potent to carry it into important billings, featuring Stanley Clements, best remembered for his role as the incorrigible youngster in the Bing Crosby-Barry Fitzgerald epic, "Going My Way". Assisting Clements are Frankie Darro, Peggy Stewart, and veterans Joe Sawyer, Robert Barrat and Harry Shannon.

Rumour has it that the story is based partly upon the life of the world-famous jockey, Tod Sloan, although the customary "Any resemblance to persons living or dead is purely coincidental" precedes the action. At any rate, "Pride of Maryland" tells of a jockey at the turn of the century who believes that more speed can be obtained from his mounts by shortening the stirrups and putting his weight on the stirrups instead of the back of the horse. His efforts to prove his theory result in the accidental death of another jockey, the husband of his old girl friend, but he persists until his style of riding sweeps this continent and Europe, with resultant fame and fortune for the jockey. However, his efforts to help the widowed girl friend and her father lead him to bet on one of his own mounts, he is exposed and barred from riding. Broke and disheartened he starts from the bottom again, until finally he becomes reinstated in time to win the big handicap, and the girl. The title, incidentally, is the name of a foal at whose birth he presides.

Stanley Clements does a nice job of the jockey hero, with Joe Sawyer supplying a number of laughs as his sidekick. Frankie Darro is seen only briefly as the jockey who is killed trying out Clements style of riding. Peggy Stewart is adequate as the heart interest, with Harry Shannon appearing as her father, and Robert Barratt as a carbon copy of the late Col. Bradley.

William Lackey was associate producer, with Philip Ford directing. Script was written by John K. Butler.

Views and Reviews

JACKIE ROSS

VALENTINO (Columbia) with Anthony Dexter, Eleanor Parker, Patricia Medina. Color by Technicolor.

If it proves anything at all in this unpredictable business, the recent success of *Sunset Boulevard* should indicate that the stars of yesteryear are still dear to the hearts of many movie-goers. One is led to this conclusion by the fact that, although *Sunset Boulevard* was a smooth, sophisticated adult film, its mass appeal must have depended as much on the public's desire to see Gloria Swanson after all this time as on its other qualities. After all, there have been a number of adult and excellent films that have died at the box-office. In consequence, the prognosis for Edward Small's version of the life of Rudolph Valentino should read: money-making possibilities, terrific.

In addition to its subject matter, *Valentino* has the additional virtue of being a Technicolor fairy tale. Picking up the young Rudolph when he was but a male Spanish dancer, the film details his career in terms that should satisfy the most romantic and escapist-minded. Working as a gigolo in a New York club, he meets the actress with whom he fell in love while his estate was even more lowly. This love, he follows single-heartedly until it becomes instrumental in bringing on his untimely death. In between times, he acts outwardly like a heel, but we, the audience, are under no illusions that he is in reality, a swell guy. And when he dies in an attempt to protect a lady's reputation, the tears flow copiously.

And to top it all off, he also dances. Now, catalogue the ingredients and what have you got—music, dancing, color and romance. If this one doesn't go, then television is truly more potent than the A-bomb.

Since this film occasions the debut of Anthony Dexter as Valentino, etiquette demands that we note his amazing resemblance to the real Rudolph and the fact he handles his role like a veteran.

* * *

THE THIRTEENTH LETTER (20th-Century-Fox) with Linda Darnell, Charles Boyer and Michael Rennie.

Since it was shot in the Province of Quebec, *The Thirteenth Letter* has more than a casual interest for Canadians (a fact which might be profitably exploited in the advertising). And since this fact might be of interest to Canadians, let us say right off that the backgrounds are highly authentic and lend a special interest to what might otherwise be a somewhat routine story.

The plot of *The Thirteenth Letter* has to do with the activities of a poison-pen letter-writer in a small Quebec village. The immediate victim of this epistolial fiend is the young doctor of the town but it is not long before the poison spreads and infects the entire village. In the course of apprehending the criminal, we get a glimpse into the lives of several inhabi-

(Continued on Page 15)

TRADE HEADLINES

John Ringling North, President of the Ringling Bros. and Barnum and Bailey circus makes his first motion picture appearance in "The Greatest Show On Earth," Cecil B. DeMille's Technicolor epic of circus life.

Leo McCarey arrives in Washington for preliminary production on "My Son John" his first film for Paramount since "Going My Way."

Helen Hayes returns to the screen to co-star with Van Heflin, Robert Walker and Dean Jagger.

A. W. Schwalberg, President of Paramount Film Distributing Co. announces saturation booking of "At War With The Army," for Easter Week for 45 Loew's theatres throughout Manhattan, the Bronx, Brooklyn, Long Island, Westchester and Northern New Jersey.

Alexis Smith has been signed by Universal-International for the starring role with MacDonald Carey in "The Cave" to be produced in Technicolor, William Castle is directing.

Mitchell Leisen, Paramount Studios film director will be art director for the 23rd annual Academy Awards presentation.

Richard Breen is general director of the 23rd annual Academy Awards event.

Universal-International cooperates with U.S. Treasury's Savings Bond division preparing special three-color poster to promote the sale bonds with Bill Mauldin's "Up Front."

\$834,044,039 Profit New Record for GM.

Fridolin in Ti-Coq Plays to Capacity Audiences at Royal Alexandria.

Robert Stillman producer, Queen For a Day, announces \$200,000 prize contest which includes 100 persons to be taken to Hollywood in conjunction with competition to select premiere city for picture showing.

123 Detroit Theatres joined in \$50,000 Movie Quiz, get 22,600 entries which reveal average theatre patrons' age around 40-average income between \$3,000 to \$4,000 yearly.

William J. Heineman reported definitely with United Artists as vice-pres. in charge of distribution.

Dr. Ralph J. Bunche, Nobel Prize Winner of United Nations Trusteeship Dept, to present Academy Oscars, March 29.

Arthur Hirsch, President Consolidated Theatres Limited, Montreal, Sees TV Danger

Arthur Hirsch, President and General Manager of Consolidated Theatres Limited of Montreal, operating the important first-run theatres of that city, which include Loew's, Capitol, Palace, Princess, Orpheum, Imperial, and which company is now in the process of the construction of a French language theatre in Montreal, believes that the exhibitors should be prepared to fight what may be considered its greatest box-office competitor. Mr. Hirsch does not believe that this is the time for retrenchment in production costs, and when queried on the question of higher rentals as a result of higher production costs, replied, "let the rentals be higher!"

In a recently published interview in *The Motion Picture Herald* Arthur Hirsch said, "We have to take a lesson from radio. Only recently it showed the film industry how it should be done. When radio found itself at a low ebb because of television, did they decide that was the time to economize? They did not. The National Broadcasting Company went right ahead even with sponsors not guaranteed, and invested thousands in *The Big Show* on Sunday night, with Tallulah Bankhead and a host of the biggest stars in the business. If radio can do it, we can, and not only can we do it, but we must."

Meanwhile, Toronto has had three

television channels allocated to it, channels 9, 11 and 13. Channel 9 is considered the best of the three from an operating point of view, it lies between 186 and 192 megacycles. The CBC has reserved channel 9 for its own station to use when it begins operating this coming fall.

The two channels which are left have several applicants, Jack Cooke owns and operates CKEY; Harry Sedgwick who operates CFRB and Famous Players Canadian Corp., which has its TV equipment ready to use at the Imperial Theatre.

Allocation of the two Toronto chan-

nels have been left for the CBC to decide. The three applicants as mentioned have appeared before the Board since 1948, and there was a suggestion that the applicants get together to determine who is to get the channels.

The war situation brought forth a statement by Trade Minister Howe that no further broadcasting licenses would be granted because of the necessity for the use of steel in national defense.

Famous Players Canadian Corp. has a 20-acre lot near Leaside, and will build a 500-foot tower, if, as and when it secures a license.

Distributors in Canada who purchase reissue rights on pictures might well be advised to protect themselves in respect to TV.

In a recent interview in which the *Digest* had with Eugene Fitzgibbons, Manager of Windsor Theatres Ltd., several pictures currently in reissue are coming through to border towns and cities, and are being shown on TV in Canada.

The *Digest* asked Gene Fitzgibbons whether this was serious enough to affect business, and received this reply—"Some of the kids ask for their money back at the theatre, they have seen the picture on their TV sets at home."

There are now 15,000 receiving sets in greater Toronto, but CBC estimate that, when they are ready to operate in the fall, there will be at least 30,000 receiving sets.

CBC have now decided to wait until the Massey Report is complete. The Hon. Vincent Massey headed a Commission which held meetings in 1949 and 1950 in various places across Canada for the purpose of assembling facts and opinions concerning Canadian education and culture. The CBC believe they should wait for a report on TV, but its own plans are going ahead in respect to TV.

Views and Reviews

(Continued from Page 14)

tants of the village, the old doctor (Charles Boyer) and his young wife; the young doctor (Michael Rennie) and his paramour (Linda Darnell); a young war veteran who is the town's hero and his adoring mother (Francois Rosay).

Directed with intelligence and an eye to accuracy by Otto (Laura) Preminger, *The Thirteenth Letter* is actually a classy whodunit in which the unfolding is more important than the denouement. The emphasis proves to be fortunate since the working-out depends on a double plot-twist which is apt to leave the audience still guessing. To illustrate, we were interested in a remark by a member of the audience with whom we saw the picture. As the people filed out of the theatre, this lady shook her head confusedly and remarked to her neighbor, "I don't care . . . I still think the little girl did it."

Trans-Canada Showings

Use This Information As Your Guide on Release Dates

TORONTO

DOWNTOWN

The Flying Missile (Col.) and Short Grass.

EGLINTON-VICTORIA

Right Cross (MGM) with June Allyson and Dick Powell.

IMPERIAL

Fourth week. Born Yesterday (Col.) with Judy Holliday and William Holden.

UPTOWN

Third week. Tomahawk (E-U) Technicolor with Van Heflin and Yvonne De Carlo.

ODEON-CARLTON

The 13th Letter (20th-Fox) with Linda Darnell and Charles Boyer

UNIVERSITY-NORTOWN

The Magnificent Yankee (MGM) and That Midnight Kiss (MGM) Technicolor.

SHEA'S

The Great Missouri Raid (Paramount) Technicolor with Wendell Corey and Macdonald Carey.

LOEW'S

Vengeance Valley (MGM) Technicolor with Burt Lancaster and Joanne Dru.

HYLAND

The Maqnet (E-L) with Stephen Murray and Kay Walsh.

SAVOY

Second Week. Prehistoric Women (E-L) Technicolor and Kill or be Killed.

HOLLYWOOD

Sidewalks of London (SARO) with Vivien Leigh and Charles Laughton.

CALGARY

CAPITOL

At War With The Army (Paramount) with Dean Martin and Jerry Lewis.

PALACE

Cause For Alarm (MGM) and Next Voice You Hear (MGM).

GRAND

Breakthrough (WB) with David Brian and John Agar.

STRAND

The Admiral Was a Lady (UA) and Quicksand (UA)

SAINT JOHN

PARAMOUNT

September Affair (Paramount) with Joan Fontaine and Joseph Cotten.

CAPITOL

The Great Missouri Raid (Paramount) Technicolor with Wendell Corey and Macdonald Carey.

STRAND

Mystery Submarine (E-U) and Woman on the Run (E-U)

MONTREAL

CAPITOL

Dallas (Warner's) Technicolor with Gary Cooper and Ruth Roman.

IMPERIAL

The Flying Missile (Col.) with Glenn Ford and Viveca Lindfors.

LOEW'S

The Mudlark (20th-Fox) with Irene Dunne and Alec Guinness

PALACE

Second Week. September Affair (Paramount) with Joan Fontaine and Joseph Cotten.

PRINCESS

Breakthrough (Warner) with David Brian and John Agar.

VANCOUVER

CAPITOL

Second Week. Call Me Mister (20th-Fox) Technicolor with Betty Grable and Dan Dailey.

PLAZA-FRASER

Undercover Girl (E-U) and Naughty Arlette.

HASTINGS

Southside 1-100 with Mal Zetterling.

ORPHEUM

Vengeance Valley (MGM) Technicolor with Burt Lancaster and Joanne Dru.

STRAND

Storm Warning (WB) Ginger Rogers & Ronald Reagan.

VOGUE

Second week. Harvey (E-U) with James Stewart and Josephine Hull.

STUDIO

Second week. Faust and the Devil (Col.) with Gino Matterna and Nelly Corradi.

WINNIPEG

CAPITOL

Call Me Mister (20th-Fox) Technicolor with Betty Grable and Dan Dailey.

GAJETTY

Born To Be Bad (RKO) with Joan Fontaine and Roberty Ryan.

LYCEUM

Rocky Mountain (Warner) and 50 Years Before Your Eyes.

MET

Joan of Arc (RKO) Technicolor with Ingrid Bergman.

ODEON

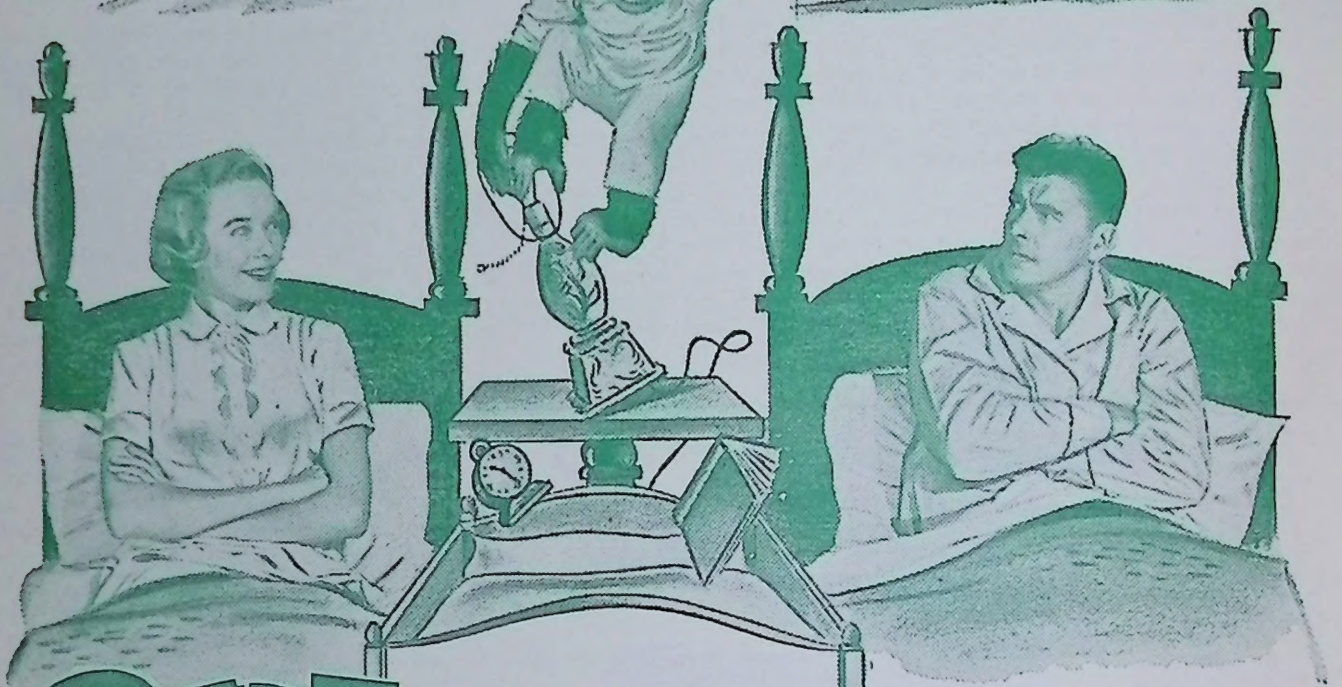
Third Week. Harvey (E-U) with James Stewart and Josephine Hull.

GARRICK

Second week. Halls of Montezuma (20th-Fox). Technicolor with Richard Widmark.

*They Adopted
a **BABY CHIMP!***

...and tried to prove he
could be raised just like
"Junior"—but they made
him the Juvenile Delinquent
of the Year!



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Diana LYNN

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